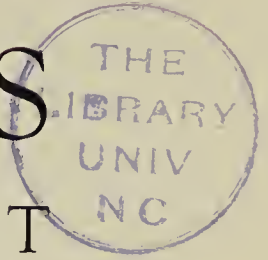


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FINE ARTS

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY



NUMBER 70

TOLEDO, OHIO

MARCH, 1935



THE QUARRIERS

GIFT OF ARTHUR J. SECOR

J. F. MILLET



MUSEUM NEWS

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FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

WE HAVE rehearsed at intervals in these columns our policy in respect to temporary exhibitions. It has been suggested that a restatement at this time would not be amiss.

Someone has said that the duty of an instructor in those fields replete with controversial theories is to teach all, preach none.

In the enthusiasm and ignorance of youth, we once thought that it was the duty of the critic and connoisseur to preach the good and the true in contemporary art.

In the disillusionment of greater maturity we have reached the conclusion that he who preaches the virtues of any one school of contemporary thought—in art or any other field—is not only preacher but prophet as well, and the experience of generations and centuries has shown that most, with the perspective of time, are false prophets.

For many years it has been our policy to show in our temporary exhibitions what is being done by contemporary artists, both native and foreign. Much of it we know is transitory and ephemeral. So is most of the literature, the music, the science and the invention, and practically all of the news of the day.

THE TOLEDO MUSEUM OF ART NEWS

Our exhibitions of contemporary art are brought to the Museum to keep our members and visitors in touch with the most important artistic developments of the times. They give the artistic news of the day—not in the unselective manner of the daily newspaper but rather in that of the well-edited periodical.

We are showing Soviet Art in April, which is for this year our Foreign News. In May the Toledo Artists will furnish our Locals and Personals.

Both exhibitions may contain form and color that is strange to us, as well as the more commonplace. We stand sponsor for neither the conventional nor the exotic. We show both, propagandize neither. We do insist that all exhibitions conform to certain artistic standards. We are not a public billboard.

One purpose of our exhibitions is to cause people to look at art with their own eyes—not through those of ourselves or of other critics or historians. Most of the paintings in our permanent collections have long since achieved their place in the accepted scheme of artistic creation. The tendency of the layman is to accept the stamp of value which someone else has placed upon them. Not so for the current output of painter and sculptor. It has yet to find its level through a gradual sifting and sorting. Meanwhile we can all look at it, form and express our own opinions. It is neither fair nor intelligent to condemn without trial, and if we approach a new experience with an open mind we have the right to praise or to blame—and we may find a new and great aesthetic joy.

OUR WORKS BY MILLET

THE Toledo Museum of Art is fortunate in the possession of a group of works by the great Jean Francois Millet. Two of these are paintings which came to us as the gift of Arthur J. Secor; another is a pastel, presented by Edward Drummond Libbey; and the others are a lithograph and etchings, most of which were the gift of Winthrop H. Perry.

Millet was born a peasant near Cherbourg in 1814. As a young man he studied under two painters in that city. From their tuition he gained only the opportunity to go to Paris on small grants from local authorities. There also his formal instruction counted for naught, for he could not conform to the methods of the master whose classes he entered, and in which he did not long remain.

For a time he supported himself by painting portraits and little pictures in the manner of the artists of the eighteenth century for which there was a fairly ready sale at low prices. His work was

THE TOLEDO MUSEUM OF ART NEWS



THE GLEANER

GIFT OF ARTHUR J. SECOR

J. F. MILLET

admitted to the Salon as early as 1840. He achieved considerable facility in painting the nude, but overhearing himself called "the painter of naked women" he renounced that form of expression to devote himself to the depiction of the peasant.

In the revolution of 1848 he shouldered a musket to defend the Assembly and man the barricades. In these troubled days there was no sale for paintings, and it was then that he took up etching and lithography.

In 1849, urged by another outbreak of violence and an epidemic of cholera, he went with his friend Charles Jacque to Barbizon, where had gathered the group of the Men of 1830, including Rousseau, Diaz, Dupre, Daubigny, and at times Corot. There he lived and painted for the rest of his life.

The French were not alert to the importance of Millet's art. The official mind was more open than when the Impressionists appeared later, and so at times his offerings were accepted by the Salon juries, but of purchasers there were far too few, and most of these were either from America or the Low Countries. It was only in 1867 that he received substantial official recognition, when a group of his most important works was gathered for the Paris Exposition. There he received a medal of the first class, Rousseau being president of the jury. In the following year he was made a Chevalier of the Legion of Honor.

The last years of his life were less productive than might have been expected, due to the intervention of the Franco-Prussian war and the failure of his health. He died in 1875.

Millet came into the world of art when the eyes of painters and critics were just on the verge of being opened to life about them. The schools dominant in his youth found only the remote in time or space worthy of their talents. The cold classicism of David and Ingres had been succeeded by the romanticism of Gericault and Delacroix. To the extravagance of the latter school came the inevitable reaction, now in the form of realism, the dominant motif of painting under the Second Empire. The leaders in this movement were Daumier, Millet and Courbet. Between these three there is a close affinity. The first of them was six years older than the second, and the second five years the senior of the third. All three found their subjects among the lower classes, Daumier in the city, Millet and Courbet in the country. All admired and were influenced by the work of the Spaniards. Yet each was a product not of the other, but of the times in which he lived.

Early in 1848 with startling coincidence the liberals of France, Italy, Germany and Austria had seized their respective govern-

THE TOLEDO MUSEUM OF ART NEWS



THE FAGOT GATHERER

J. F. MILLET

GIFT OF EDWARD DRUMMOND LIBBEY

ments, and had immediately instituted the reforms which they had long sought. The Second Republic was established in France. In Northern Italy and Hungary there was revolt against Austria and in Posen against Germany. Everywhere there were uprisings of the populace. These were not spasmodic movements, but the result of forces which had long been active.

Daumier, the satirist of the middle class, had begun his career as a political caricaturist—and had spent a term in prison for it. Courbet's interest in affairs of state was manifested at the close of the Second Empire. Millet had no thoughts of social reform. He was accused of revolutionary tendencies because they were in the air, and those who saw his pictures could not fail to believe that he was preaching as well as painting. He had no interest in socialistic programs. He said, "I reject with my whole soul the democratic side, as it is understood by the clubs, and which some have desired to attribute to me. I only have wished people to think of the man who gains his bread by the sweat of his brow,"¹ and again "My program is work. 'Thou shalt gain thy bread in the sweat of thy brow' was written centuries ago."² When his *Man with the Hoe* came to America, it was Markham's poem, appearing nearly twenty-five years after the artist's death, that wrote into it thoughts Millet had never had, and made the picture symbolic of the oppression of lower classes.

THE TOLEDO MUSEUM OF ART NEWS

Millet, the peasant, was the first to paint the peasant as a peasant, neither as a washed and perfumed denizen of fields wondrous fair, nor as a brutal and insensate toiler—but as man with the strength to bear his burdens and the mind to enjoy the fruits of his toil, and “the calmness, the silence of the woods and fields” which he loved so himself.

Millet was in but not of the School of Barbizon. Although he lived there most of his life, and Rousseau became one of his closest friends, he trod his own artistic path. The others in their preoccupation with the beauties of landscape had forgotten man, or relegated him to only decorative importance. Millet made the human element the dominant feature of his work, his background definitely secondary. His landscape improved under the Barbizon influence, becoming more rich and luminous, less drab and dull. Yet very few observers can remember the background of *The Gleaners*, or realize that there are many small figures in the distance, so dominant are the three in the foreground.

It was for the standing figure among these that the completed sketch in the Secor Collection of the Museum was made. There is strength and character in every line—the bend of the back, the arm which holds the gathered stalks, the hand which will soon reach for more,—even in the sabot. And there is wonderful solidity in the figure. The sense of mass is achieved by a simple and sure modelling of the drapery in broad planes and heavy folds, which causes the figure to stand in sculptural relief. In color it is less masterly than in form. The tones are dull, almost sombre, and perhaps the lack of brilliance adds to the solidity of the figure. The picture was once owned by William Morris Hunt, the painter who contributed so much to popularizing Millet's work in America.

The Fagot Gatherer is one of those delightful pastels of which he did so many. Again labor is the theme—a woman gathering sticks before a typical peasant's home. It is sketchy enough, but reveals the firm and sure draughtsmanship of the master. It is neither brilliant nor gay in color, but rather of a delicate and quiet harmony.

The Quarriers is still a third scene of labor, full of strength and motion. In handling it is far more impressionistic than the usual and expected canvas from his brush. It is as free and dashing in technique as the work of the most advanced of our contemporaries. The rocks are merely suggested by few and bold brush strokes. The painting of the straining workmen is almost equally loose, but they are splendidly drawn and firmly modelled. The expression of tense muscular action is fully understood and depicted. The colors



THE SOWER

J. F. MILLET

are more brilliant and clean than those in much of Millet's work. It has none of his defects, all of his virtues. So superior is it in all those qualities which go to make a picture great, in drawing, composition, color, brushwork, that we must rate it as the greatest of all his works, superior to even the most famous of them.

The *Quarriers* was included in the Millet sale at Paris in 1875. It passed into the collection of Daniel Cottier, and thence into that of Ichabod T. Williams. It again was sold at auction in the dispersal of his collection at the American Art Association in 1915.

Millet's early popularity in America was based largely upon the story told in—or read into—his pictures. When the sentiment of *The Angelus* and *The Gleaners* has been forgotten, it is such of his paintings as this that will establish his right to be considered a great artist as well as a great leader whose work projected the minds of others upon a new track.

Millet sent his *Sower* to the Salon of 1850, where it made a great sensation. Of the same subject he did a lithograph, perhaps the best of his works in that medium. The Toledo Museum possesses a splendid impression. Both painting and lithograph are among the most magnificent examples of rhythmic motion to be found in the entire field of art. The critics of the day found a communistic challenge in this depiction of triumphant labor. The fact is that Millet had hidden in it no social message, but had only drawn a picture which he had repeatedly seen.

In his etchings his subject is the same as in his paintings, the calm dignity of rural labor. The *Diggers* are spading the soil for planting, the landscape beyond them indicated in the simplest manner. The *Peasant Returning to the Compost-pile* shows the strength of his body and the weight of his arms as he pushes the wheelbarrow through the gate in a stone wall. The *Two Cows* is a very slight and sketchy effort—hardly more than a study. It is one of his earliest plates. The *Auvergnat Spinner* is drawn with great economy, but the artist's sure draughtsmanship suggests the mass of the figure with the simplest means. In the *Shepherdess Knitting* and the *Wool Carder* the thickness and weight of the garments is admirably and simply indicated. The one is placed in a landscape, the other in an interior, with its furnishings carefully composed and drawn. The rare *Goose Girl* is a most delightful print, highly impressionistic, but firmly and surely drawn. The suggestion of the geese in the distance may leave something to be desired, but the figure of the girl is fine.

Millet's reputation is not so great today as it was in 1890 when *The Angelus* sold for \$160,000.³ Other luminaries have risen in the artistic firmament whose brilliance has served to dim his. We must grant that to our generation in a few of his pictures sentiment approaches sentimentality although he once said, "I have avoided (as I always do with horror) anything that can verge on the sentimental."⁴ We may also freely admit that his color is usually unequal in quality to his drawing; that his expression sometimes falls short of his idea. But he did perform a great service to the art of today in directing attention to man at his daily task, and in some of his paintings, such as our *Quarriers*, he reached the high standard of excellence which justifies the title of master. No less a critic than Frank Jewett Mather, Jr.⁵ considers his "the most significant work of the century in painting."

¹ Sensier, Millet, p. 189.

² Sensier, Millet, p. 111.

³ Pijoan, *History of Art*, III, 511.

⁴ Sensier, Millet, p. 141.

⁵ Mather, *Modern Painting*, 230.

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THE DIGGERS

J. F. MILLET

GIFT OF DAVID KEPPEL

REPORT OF THE DIRECTOR FOR 1934

THE total attendance for 1934 exceeded that for 1933 by 23,035, amounting to 369,282. If we still assume the population of Toledo to be 270,000, which I am assured is a generous estimate, our percentage of attendance to population is 136. Of the total attendance 146,475 were children, and 222,807 were adults.

1934 is the first normal year of operation we have had since we began work on our building additions; 1933 was influenced very largely by the completion of the building; in 1931 and 1932 we were in the midst of construction work; in 1930 we began the additions. Therefore, the next previous year of normal operations was 1929. It is interesting to notice that in 1934 our total attendance at the Museum increased 99% over that for 1929. Our attendance at educational activities increased 194%. The cubic content of our buildings increased 278%, and our expense of operation and maintenance increased 38%, despite the fact that throughout the depression we have made no general wage reductions.

We have continued our general schedule of Museum activities, improving them somewhat and expanding them slightly. We are

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constantly urged to inaugurate new work of one sort or another. Many of these suggestions involve efforts which are not at all germane to our purposes as a Museum of Art; others, while well-meant, would be of interest or benefit to such small numbers that they are economically impracticable. It has long been our policy not to embark upon any radical departure from our standard practices which have proven themselves of infinite benefit and value. It is our desire, however, to constantly improve the work which we are doing and to expand it where there is sufficient need for expansion and where the cost thereof will not too greatly burden our budget.

Our attendance at educational activities exclusive of motion pictures last year was 222,995, as against 189,580 in 1933. Of this educational attendance in 1934 over 115,000 were children and nearly 108,000 were adults. The total comprises an attendance of 100,000 at our general activities, 56,000 at the classes in our School of Design, and 65,000 at our activities in music, including both the Sunday and evening concerts. The attendance at our motion pictures, which largely duplicates attendance at some other Museum activity, and which we do not include in the total attendance at educational activities, amounted to 82,000.

During the past year we have devoted especial attention to work with very young children. We had as early as 1931 inaugurated a series of gallery talks for young students and had worked primarily in their experimental period with the Monroe School kindergarten, first and second grades. This year we have expanded that work to include these three groups and third grades from any schools. Those which took greatest advantage of it were naturally the ones nearest to the Museum, including Washington, Roosevelt, Monroe, Lincoln, Pickett, and during the latter part of the year, the Rowe Nursery School. The talks given to those youngsters have been on the principles of art, such as repetition, sequence, balance and color harmony, and on certain pictures or other objects in the Museum's collections which would be of particular interest either because of the art principles which could be demonstrated from them or because they were closely allied to some subject which the children were studying in their other school work.

We have, for a number of years been attempting to determine the age at which children should first be introduced to art, and the form which that introduction should take. We find that at the early age of five, children begin to profit greatly by the study of paintings and other works of art in the Museum. We long ago established as the minimum for students in our School of Design the age of ten years. We have this year in an experimental way introduced a class



THE WOOL CARDER

J. F. MILLET

GIFT OF WINTHROP H. PERRY

of very young children into the School. Some forty youngsters five and six years old meet every Saturday morning and, under the guidance of Miss Elizabeth Gilmartin, Supervisor of Art in the public schools, are beginning to learn to handle paint. These children have been selected from a number of the schools so that we get a fair cross-section of pupils of that age. They are given complete freedom, within the limits of decency, and are provided with sheets of paper which are as big as they are, so that they will not be hampered in their self-expression by the cramping influence of a small space. They are being guided toward artistic expression as gently as possible

THE TOLEDO MUSEUM OF ART NEWS

and at the same time they are being protected from any other art training in their schools which might tend to curb their initiative and originality. It is our purpose to carry along this same group of children for a number of years so that we may ascertain as far as possible to what extent freedom in artistic expression is valuable to the growing mind and to what extent rigid guidance is essential. While this class of children should learn a great deal from their work, we ourselves expect to be able to learn even more and to apply it to the improvement of our regular classes.

We are also pioneering somewhat in the field of instruction in music and have now conducted for two years in addition to our classes in Music Appreciation, a small class in Creative Music under the guidance of Miss Alice Fellows, Supervisor of Music in the public schools. These children, who are drawn from the Music Appreciation class, make their own instruments from cane poles, cigar boxes, lard cans and other objects from the household discard, and with them they learn how to produce a scale and eventually are able to play upon their instruments in a semblance of harmony. In the process they learn the simple mechanics of composition and produce and conduct their own compositions.

During the year the Minneapolis and the Detroit Orchestras have given three children's concerts preceding their appearances on our regular evening course. Admission to these was without charge but by tickets distributed through the Museum's Music Appreciation class and the teachers of music in the public, parochial and private schools. Each, needless to say, was attended by a capacity audience. These three orchestral concerts for children were made possible by the generous grant of the Carnegie Corporation of New York, which has also been of material aid in carrying on our other educational work in music. The Carnegie Corporation has made us a further grant of \$3,500 for this purpose and the Juilliard Foundation continues during this season and next to pay a portion of the salary of Mrs. Van Doren. Through their generous support it will be possible for us to continue our work in music, including the free orchestral concerts, during the next season.

The response to our second season of evening concerts was so gratifying that we expanded the course somewhat for the current season and introduced into it three programs by soloists. We were able last year to secure the Russian Ballet for two performances and their success persuaded us to engage them for an appearance this spring. We took over last year the two last numbers of the Town Hall Series of concerts, which were as great a financial loss to us as the others had been for the Town Hall Series. We have planned

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THE PEASANT RETURNING TO THE COMPOST-PILE
GIFT OF WINTHROP H. PERRY

J. F. MILLET

for this season an extra popular concert by the Minneapolis Orchestra on the evening preceding its appearance in our regular course. The response to this will serve as a guide to indicate to us the feasibility of extra concerts.

Our Temporary Exhibitions are perhaps our most important activity. It is through them that our galleries are of constant and varied interest. It is also through them that our people are kept in touch with the best that is produced as contemporary art and our permanent collections are supplemented by exhibitions of the art of past ages. Numbering thirty-four, they have included such important showings as the Nineteenth Century French Paintings, the Foreign Section of the Carnegie International Exhibition, the Annual Exhibition of Selected Paintings by Contemporary American Artists, an Exhibition of Spanish Art from the Museum's Permanent

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Collections, Whistler's Mother, which was lent by the Louvre for a series of showings in this country, an Exhibition of Polish Paintings, the Print Collection presented to the Museum by Mrs. S. C. Walbridge, the Original Drawings for Mickey Mouse and Silly Symphony Cartoons, and a number of exhibitions organized primarily for the benefit of students in the School of Design but most of which were of great general interest.

In our Annual Report of last year we spoke at some length of the new leisure which has been created by the shortened hours of man's gainful employment. We there viewed it as an opportunity for the enjoyment of literature, music and art. There are many other uses of leisure time, and urged by our interest in its employment by the average man, we made a novel departure in the exhibition field. This was the showing in August of a Hobby Show organized through the efforts of Mr. H. D. Bennett. This was begun on a restricted scale as an experiment. Eligibility was limited to the employes of the Toledo Scale Company and their families. The exhibition aroused considerable interest and was productive of much favorable newspaper publicity. We have long thought that perhaps we were failing to develop the rich field which is offered by the industrial workers of our city and we hoped through this exhibition to interest them in the Museum. A survey of the employes of the Scale Company after the close of the exhibition indicated that a goodly percentage of them had visited the Museum during the exhibition with their families, but that a still larger percentage had previously been to the Museum. It was also interesting to find out that nearly one-third of those answering the questionnaire have children who attend Museum classes. It seems, therefore, that we had not been neglecting the industrial workers. A very large percentage signified their intention of exhibiting if a future opportunity were offered them. It is the plan of the Museum, therefore, to hold a similar exhibition during 1935 on a city-wide scale, but restricting entry to those who are actually employed in industry. Such an exhibition has its civic as well as its artistic merits and it is from the former that we expect more significance than from the latter.

Our accessions during the year have been few in number in conformity with our policy to develop our collections by the addition of only the most choice works of art. Some people still look upon a museum as a store-house of the old, the curious and the useless, regardless of its artistic value. Spring house-cleaning always brings its budget of kindly and well-meant offerings to the Museum. Time was when museums were great accumulators, but that time happily has long since passed. Nowadays museum collections are built upon

THE TOLEDO MUSEUM OF ART NEWS



THE SHEPHERDESS KNITTING

J. F. MILLET

GIFT OF DAVID KEPPEL

a definite plan. Fortunately the field of art is so broad that it is not necessary for every museum to follow exactly the same pattern and so no two collections in America are cast in the same mold. Our museum has long scrutinized gifts as well as purchases most rigorously and while we are deeply appreciative of the thought which prompts a proffered gift, we must be equally firm in our insistence that any accepted offering shall meet the standards which we have set for our collections. We cannot be, if we are to be an Art Museum, a repository for treasured heirlooms and personal mementoes. We have very definitely established standards for our collecting and it is only because we have held to those standards that visiting connoisseurs so unvaryingly marvel at the high quality of our collections.

THE TOLEDO MUSEUM OF ART NEWS

We have received this year as the gift of Mrs. Edward Drummond Libbey, a fifteenth century gilt bronze reliquary, which joins the collections in our Gothic Hall. We have also received as her gift a splendid group of six pieces of Italian, French, Flemish and Spanish lace, the Italian piece being of the sixteenth century and the others of the eighteenth century. Mrs. William E. Levis has presented two delightful Chinese pottery dancing figures from a tomb of the North Wei Period (386-585 A.D.). The Government General Museum of Korea has given us two interesting prehistoric stone implements. From Carl B. Spitzer has come a group of Greek and Roman coins and from Major William Watson Conger, a collection of Chiriquian pottery which augments our previously acquired group of similar material.

From the Exhibition of Polish Paintings shown in the Museum in February we purchased the Still Life by Czeslaw Wdowiszewski, a most interesting example of the painter's technique, of precise finish and beautifully balanced composition. Three of the paintings shown in the Carnegie International Exhibition in March and April were also added to our collections. These include The Clowns by Marie Laurencin, The Shore by Joseph Mompou, and Still Life with Calla Lilies by Max Pechstein. The first of these is the work of an outstanding French painter, who is one of the few important women painters. It is a beautiful harmony in delicate blues, pinks and yellows. Joseph Mompou is a leading contemporary Spanish artist and his canvas, The Shore, is a clean and fresh bit of land and seascape painting. It was one of the most admired pictures in the exhibition. Still Life with Calla Lilies is a strong and dominant painting in deep color which emphasizes the clear tone of the lilies. Its artist is a leading exponent of sound modernism in Germany. From our Annual Exhibition of Contemporary American Paintings we acquired White Ballet by Gertrude Schweitzer, a shimmering canvas in harmonious gradations of white, which admirably represents the freshness found in much of our best American painting. These five pictures bring new notes into our collection of contemporary art, which we feel important to keep alive by adding to it from time to time such pictures as through their technical excellence or contemporary interest merit inclusion. Three other pictures from the Carnegie International Exhibition, one from the Polish and one from the Ohio Watercolor Exhibition found private purchasers in Toledo.

For three years we have made no notable purchases for our print collection, although the important gifts of Mrs. S. C. Walbridge and Miss Alice Roullier have greatly increased its scope and interest.

THE TOLEDO MUSEUM OF ART NEWS



THE GOOSE GIRL

J. F. MILLET

During this time we have been hoarding the income from the Shoemaker Fund and finally we were able to purchase the finest example of Rembrandt's Hundred Guilder Print known to us and one of the most superb prints in existence. The addition of this etching represents a very definite improvement in our collections, for it replaces the Hundred Guilder Print of fair, but only fair, quality which we had long possessed and which represented a part of the purchase price of its successor.

Our group of modern sculpture, begun originally with the Rodin Thinker, presented by Mr. Libbey, expanded by the acquisition of Bourdelle's Heracles, also as his gift, and Epstein's bust of the Duchess of Hamilton, the gift of Stevenson Scott, has been further extended by the acquisition as the gift of Mr. Libbey of a Man Seated by Despiau, and Seated Nude by Maillol. This last is soon to appear in a publication of the fifty most important sculptures in America.

THE TOLEDO MUSEUM OF ART NEWS

We were particularly fortunate in being able to secure as the third side for our Cloister, five beautifully sculptured capitals together with columns, bases, impost blocks and arches, from a monastery of the Roussillon in the French Pyrenees. This is our most notable acquisition of the year and adds greatly to the effectiveness of the medieval cloister which we are developing, and to which we must add a fourth side as well as a central fount or well-head, and other objects of medieval art as we are able to acquire those of the highest artistic importance.

We also have installed in the Cloister a French millefleur tapestry of about 1500, a most beautiful example of the weaver's art and, considering its age and the vicissitudes to which tapestries have been exposed, in a remarkable state of preservation. It represents the Entombment and is a most important and colorful addition to our Museum. Both the Cloister elements and the tapestry came as the gift of Edward Drummond Libbey.

We take much pride in the fact that our collections have grown in keeping with the growth which we have remarked in all other features of the Museum.

In closing may we express our appreciation to all of those who have in so many ways contributed to the successful completion of another year in the Museum's history.

THE EXHIBITION OF SOVIET ART

DURING the month of April there will be shown in the temporary exhibition galleries a collection of paintings and graphic arts from Soviet Russia. The exhibition was organized in Russia by the Society for Cultural Relations with Foreign Countries and is the first comprehensive showing of art under the Soviet that has come to this country.

About thirty painters are represented and nearly fifty workers in graphic arts,—many of the latter by illustrations for translations of the classics of all countries, as well as the literature of their own. The paintings show scenes of contemporary Russian life, portraits, landscapes; most of them done in the past three years by young artists.

The Museum will have a number of open forums for free discussion of the works in this Exhibition, and will also arrange talks for any group or organization on request.

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MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 1 to 5 P.M.
Admission to the Museum and its regular educational activities is free at all times.
There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART